DOCUMENT RESUME

ED 079 796 CS 500 362

AUTHOR	Kernan, Margot
TITLE	Radical Voices; A Film Course Study Guide.
INSTITUTION	Grove Press Film Div., New York, N.Y.
PUB DATE	[73]
NOTE	28p.
AVAILABLE FROM	Grove Press Film Division, 53 East 11 Street, New York, N. Y. 10003 (Free)
EDRS PRICE	MF-$0.65 HC Not Available from EDRS.
DESCRIPTORS	*Aesthetic Education; Audiovisual Communication; Film Libraries; Film Production Specialists; *Films; *Film Study; Foreign Language Films; Mass Media; *Political Socialization; Repetitive Film Showings; Revolution; Single Concept Films; Sound Films; *Visual Literacy
IDENTIFIERS	Cinema Study; Film Aesthetics; *Film Auteurism; Radical Leftists; Subject Oriented Films

ABSTRACT

The leftist radical ideas current in the 1960s and 1970s are expressed in the films discussed in this cinema study guide. The radical film takes extreme and avant-garde approaches to the somewhat publicly taboo topics of sex, social issues, and religion. Among the films discussed, I AM CURIOUS (YELLOW) and SOMETHING DIFFERENT show women in their efforts to free themselves from traditional social patterning, THE QUEEN and TRICIA'S WEDDING give two versions of the homosexual world, and BLACK GOD, WHITE DEVIL, and WEEKEND present radical analyses of the decay of iconography. Other films receiving major elaboration are WARRENDALE, BOY, DAVID HOLZMAN'S DIARY, and INNOCENCE UNPROTECTED. The guide, one of a series from Grove Press, also includes full film credits and a short list of further readings. (CH)

ED 079796

A Film Course Study Guide

RADICAL VOICES

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

Grove Press Films

Contents

Introduction / 3
I am Curious (Yellow) / 5
Something Different / 7
The Queen and Tricia's Wedding / 9
Radical Sex Styles / 11
David Holzman's Diary / 11
Warrendale / 13
Boy / 15
Black God, White Devil / 17
Weekend / 19
Innocence Unprotected / 21
Suggested Reading / 24
Other Film Study Guides / 26

Cover photo: *Weekend*

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL BY MICROFICHE ONLY HAS BEEN GRANTED BY
Grove Press Film Division
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER.

Introduction

"It's always the same job of freeing yourself from authority, of breaking down rigid structures, of opening up doors, opening up paths; in short to create a free open world where every individual can be himself."

Dusan Makavejev, quoted in Sight and Sound.

How to define a radical film? One way, obviously, is to gather films dealing with social issues—the problems of women, minorities, the poor—and call these radical. The other is to try to see if a radical form exists, and if so, how it works.

In this film course outline, we will be concerned with both form and content. Radicalism has been defined as the advocacy of sweeping changes in laws, government, or social patterns. The films selected here point to the need for these changes. Radicalism can also refer to a shift in the "root" assumptions on which ideas of order are based, as in the structural experiments of Jean-Luc Godard, Vilgot Sjoman, Jim McBride, and Dusan Makavejev.

The films chosen for study here concern the needs of women *(I am Curious (Yellow)* and *Something Different),* homosexuals *(The Queen* and *Tricia's Wedding),* children *(Warrendale* and *Boy),* the poor *(Black God, White Devil),* and outsiders and rebels *(David Holzman's Diary, Innocence Unprotected,* and *Weekend).* In examining how these films might or might not be radical, it is important to find useful criteria for evaluating them, and to see how the director works to make these qualities apparent.

In films that present a radical (or change-provoking) view of social problems, the following elements often occur. First, the film is a "high energy construct" which duplicates the physical patterns of human life—stimulus, activity, repose. Also, the director chooses characters that present the universal aspects of a problem, so that the struggle in the film becomes one's own. Ordinary people replace or control glamour figures or superheroes, and the film communicates a heightening of consciousness by the use of both intellectual and emotional means.

Film-makers work in several ways to achieve a

radical focus: by rearranging or destroying the logical editing and narrative styles on which mass-media films are based; by changing the traditional role of the director and making collective, autodidactic, or anonymous works; by creating anti-formalist experiments using "bad taste," ugliness, banality, and improvisation; by a willingness to let chance or random events shape the structure of the film; and by using folk art forms to involve the audience in the process of revolutionary change.

This course outline can be used in conjunction with the ones on "Racism" and "The Politics of Revolution," also published by Grove Press, to give a fruitful range of film choices.

The films listed here deal with social issues in both "radical" and traditional formats. *I am Curious (Yellow)* and *Something Different* each show women trying to free themselves from social patterning. *The Queen* and *Tricia's Wedding* give two versions of the gay world. *Black God, White Devil* and *Weekend* both present radical analyses of the decay of iconography. *Warrendale* and *Boy* show the "disposable children" of advanced technological societies; and *David Holzman's Diary* and *Innocence Unprotected* question the whole truth in film form.

I am Curious (Yellow)

I am Curious (Yellow)

At the beginning of *I am Curious (Yellow)* we see director Vilgot Sjoman and his leading actress Lena Nyman in an elevator, with the title "I Am Curious" written under each of them. A middle-aged woman sharing the elevator with them replies to the title with an indignant, "Well, I'm not! You stick to your films!" and stamps off to her own destination. This little scene is a model for the structure of the whole work—in which Lena Nyman and her director work together to investigate Swedish socialism and their own feelings.

I am Curious (Yellow), and to a lesser degree *I am Curious (Blue)*, examines political and sexual behavior with humor, warmth, and personal integrity. Armed with her truth-gathering kit—tape recorder, magic marker for writing "messages to humanity" which she sticks on convenient walls, and a large sack labeled "the guilty conscience of social democracy" —Lena Nyman goes around questioning people in streets, airports, gas stations, and hospitals about their class consciousness, their sex lives, and their political convictions. The repetitive questions never seem to bring enlightenment. "Yes," "no," or "I don't know" are the usual stammered replies, as Lena, glasses askew and microphone held high, diligently probes for the facts. In between intervals of work, Lena is having an affair with Vilgot, the director of the film, who unhappily watches her developing a sexual relationship with Borje, a friend of her father's.

Lena's sex life is complicated by her relationship with her father, with whom she lives and maintains a complicated dependent/rebellious relationship. She angrily collects information about what she considers his perfidious desertion from the anti-Franco forces in the Spanish Civil War, and flaunts her lovers in front of him. Deserted by her mother as a child, Lena feels undesirable and keeps a list of the 23 men she's slept with—admitting that the first 19 weren't any fun because she did it only to please men who wanted orgasms.

Vilgot's investigations of Lena are intercut with Lena's investigations of Swedish socialism, and both are shaped by sexual needs. In her struggle to realize

her own selfhood, and her need to experience life in all its richness, Lena Nyman is totally believable—assiduously looking to Marx and Freud in her search for liberation; by day trying to live by the teachings of Martin Luther King; at night dreaming of castrating an unfaithful lover.

Sjoman's technique, which vigorously combines the random and fortuitous with straight narrative, gives the film a spontaneity that involves us in the process of putting the film together for ourselves. Rather than using a written script, the story was made collaboratively by cast and crew. Songs, interviews, fake dramatic scenes like the visit to the Royal Palace, playful interludes with the crew, comments by the Board of Censors ("Did she say *23* men??"), and jokes, like the cow with a question mark over its head watching Lena and Borje making love in a tree, are all cut into the film. The love scenes are honest and non-exploitative, for they show male as well as female nudity, and incorporate sexual behavior into the total experience of the characters.

About the director:
Vilgot Sjoman was born in 1924 in Stockholm of working-class parents. After studying at the University of Stockholm he became a writer and film critic, and was Bergman's Assistant Director on *Winter Light*. He has written books (*The Senior Master, L136: Diary with Ingmar Bergman, I Was Curious,* and *Hollywood*) and film scripts. His feature films include: *The Mistress* (1962), *491* (1964), *The Dress* (1964), *My Sister, My Love* (1965), *I Am Curious (Yellow)* (1967), *I Am Curious (Blue)* (1968), *You're Lying* (1969), *Blushing Charlie* (1971).

I am Curious (Blue) and *You're Lying* are also distributed by Grove Press Films.

Credits: (I am Curious Yellow) (1967)
Director: Vilgot Sjoman. *Photographer:* Peter Wester. *Soundman:* Tage Sjoborg. *Editor:* Wic Kjellin. *Executive Producer:* Lena Malmsjo. *Producer:* Goran Lindgren. *Cast:* Lena Nyman, Vilgot Sjoman, Peter Lindgren, Borje Ahlstedt, Magnus Nilsson, Chris Wahlstrom, Marie Goranzon, Ulla Lyttkens, Holger Lowenadler. 120 minutes, black and white. Rental and Sale: Apply. Distributed by Grove Press Films.

Something Different

The small details of life that pile up like sand filling a bottle are the subject of this brilliantly observed Czech film about two women, one a housewife, the other a gymnast. Vera Chytilova, a woman director, makes no value judgments as she painstakingly watches Vera, a housewife and young mother, bustle about her small Prague apartment fussing and finding busy work to do, and Eva, an athlete, endlessly practicing jumps and lifts on a gymnasium bar.

Both of them are vaguely looking for "something different" than the life they have. Spurred on by the indifference of her husband, Vera takes a lover, a young man whom she alternately teases and cajoles. When her husband announces that he has found another woman, Vera storms and rages, refusing to let him get away. Eva has a daughterly relationship with her male teacher who scolds, bullies, and seduces her into winning a national championship. Both of the women are shown as dependent on a subservient relationship to men, though Eva emerges, after winning the title, as a teacher in her own right.

The film, at 65 minutes, is just the right length for the careful undramatic picture of two lives that it offers. The shots of Eva practicing her gymnastic work are beautifully photographed by Jan Curik—and these sequences emphasize the painful and arduous work that goes into the few brief minutes of competition. At the end, Vera, her husband, and child are walking in the autumn woods, a picture of the model

Something Different

bourgeois family; and Eva is talking to a young pupil, who gazes at her with wide admiring eyes.

About the Director:
Vera Chytilova first came to the attention of Western audiences with her short film about a fashion model, *The Ceiling,* which was shown at the San Francisco Film Festival in 1961. Her second short, *The Bag of Fleas,* was made in 1962, and she contributed another short, entitled *At The World Cafeteria,* to the omnibus film *Pearls on the Ground* (1965).

She was born in 1929, and married the cinematographer Jaroslav Kucera. *Something Different* was made in 1963, and her color film *Daisies* (1966) was made in collaboration with the designer Esther Krumaachova. She played a strong part in the distinctive flowering of Czech cinema which occured from 1961 up until the late '60s, along with Jaromil Jires, Ivan Passer, Jiri Menzel, Milos Forman, Jan Nemec, and Evald Schorm.

Credits: Something Different (1963)
Story, Screenplay, Director: Vera Chytilova. *Director of Photography:* Jan Curik. *Music:* Jiri Slitr. *Set Direction:* Vlodimir Labsky. *Editor:* Miloslar Hajek. *Sound Editor:* Josef Vlcek. *Cast:* Eva Bosakova, Vierd Vzelacova. 85 minutes, black and white. Rental: $100. Sale: Not available. Distributed by Grove Press Films.

The Queen

The Queen and Tricia's Wedding

"All drag queens want is love," says Sabrina, as he puts on makeup to transform himself into the sex-doll that will take center stage at the drag queens' beauty contest in New York City. Sabrina and his colleagues, who range from overtly feminine to butch male when not in drag, move into a West Side hotel and begin to rehearse dance numbers and try on costumes for the contest at which one of them will be judged Beauty Queen of the year.

Frank Simon's *The Queen,* made in 1967, takes a sympathetic and nonpartisan point of view about this particular segment of the gay world. Feathers float over heavy chests, wigs perch atop five-oclock shadowy faces as the men try out their transformations. As they talk we learn a little about their backgrounds—one has a husband in Japan, one wrote the President petitioning to be let in the Army after being turned down for homosexuality, another talks about how every mother in his small town wanted her son to be like him.

Like all beauty contests, there are favorites and obvious winners. Richard, a dazzling, beautiful, platinum blond, bursts into tears when he wins the crown; and a jealous rival has a tantrum. The format of the contest is the traditional Atlantic City mode, and the music reinforces dominant cultural stereotypes, with songs like "I'm just a woman, a weary weary woman, waiting on the weary shore," and the inevitable "a pretty girl is like a mel-o-deeee".

There is a sadness about the film, for all its honesty and acceptance of the drag side of the gay world. Gay activists may prefer the rebellious humor of *Tricia's Wedding,* a travesty performed by San Francisco's transvestite theatre group, The Cockettes.

Tricia's Wedding is a wild send-up of all that is dear and sacred to middle-American hearts. For this reason it is more than just a gay movie, it becomes a magnificently vulgar radical satire. The cast is both straight and drag, and some of them are unforgettable, including a giant, stoned "Mamie Eisenhower" who falls into the wedding cake; a bearded "Martha Mitchell" with beaded chiffon gown tastefully draped over hairy chest; a tacky "Coretta King" who warbles "Because God Made You Mine" before the ceremony;

Tricia's Wedding

and a huge and frightening baby. After the nuptials, the celebration gets wild, and "Billy Graham" and "Martha Mitchell" behave outrageously!

The best thing about *Tricia's Wedding* is that it is a very bad movie, which looks as though it had been made in someone's abandoned apartment in one long take. People forget their lines, mumble into the scenery, and wander on and off camera. However, this artlessness is what makes the satire work. Bad movies can render up the juices of phony politics, and the play-acting of the Cockettes puts the Nixon administration right where it belongs.

Credits: The Queen (1967)
Director: Frank Simon. *Producer:* Si Litvinoff and Don Herbert. *Photography:* Frank Simon, Ken Van Sickle, and Robert Elfstrom. 68 minutes, color. Rental $100. Sale $975. Distributed by Grove Press Films.

Credits: Tricia's Wedding (1971)
Director: Sebastian. *Producer:* Mark Lester. Starring the Cockettes. 35 minutes, color. Rental: $75. Sale: Apply. Distributed by Grove Press Films.

Radical Sex Styles

Another useful film is *Radical Sex Styles,* directed by Armand Weston, 45 minutes, black and white; six candid interviews with people who are exploring unconventional forms of sexual behavior including lesbianism, transvestism, promiscuity, bi-sexuality, and exhibitionism. Rental $75. Sale $400. Distributed by Grove Press Films.

David Holzman's Diary

"This is not coming out the way I thought it would. See: I thought this would be a film; I thought this would be a film about things. About The-Mystery-of-Things."

L.M. Kit Carson. David Holzman's Diary. *Farrar, Straus and Giroux.*

David Holzman, a young film-maker living on the upper West Side of New York, has lost his job and been classified 1-A ("perfectly American") by his draft board. This is the summer of 1967, and in a search for truth-at-24-frames-per-second, David picks up his working companions—Eclair NPR camera and Nagra tape recorder—and starts to film everything that happens to him. Like Sjoman's Lena Nyman, David has an insatiable curiosity about life, and wants to capture it on tape and film in a pattern that he can control.

In his wanderings with Eclair and Nagra—they are important characters and pictures of them are cut into the film—David get hustled by a hooker, loses his girl, antagonizes a friend, and ends up peeking in windows and pursuing a lonely girl out of a subway train. Finally his camera and tape recorder are stolen. At the end of the film we see David photographing himself in a booth on Times Square, while a phonograph record plays his dialogue. "I wish I could have learned something," says David's hollow voice, "I wish it could have come out." Sigh. And the film ends.

Kit Carson's impersonation of David is miraculous, as he sits in his apartment surrounded by film posters

and rewinds, confiding his thoughts to the camera. The audience is the other half of David's dialogue. Once he shows us, in a single-frame animation, a wild collage made up of every shot from the television shows that he watched one evening—from the Huntley-Brinkley Report to *Bright Eyes,* the Late-late Shirley Temple movie. Our presence is built into the structure of the film. We are told to look at how a moving fish-eye lens makes funny patterns out of a crowd of people; we are "introduced" to Penny, David's girlfriend, when he brings out his still photographs of her to show to the camera.

Scriptless, growing out of a collaboration between director Jim McBride and Kit Carson, the film seems to emerge from the collision of chance and necessity. Except for the arguments with Penny and the scene on the subway, there is almost no physical action, either in terms of movement or interaction between characters. At no time do you see David and another person in the moving frame together, which makes us feel that this is a real diary. . .fabricated every day out of little bits of banality and chagrin.

About the director:
Jim McBride was born in New York City in 1941, went to Fieldston School and Kenyon College, and graduated from New York University. *David Holzman's Diary* (1967), his first film, won prizes at Mannheim and Pesaro Film Festivals. He has also made *My Girlfriend's Wedding* (1969), and *Glen and Randa* (1971), a big budget feature with actors. Kit Carson runs the American Film Festival in Dallas, and has directed *The American Dreamer* (1970), a feature-length documentary about Dennis Hopper, and *The Future is Ours* (1972). Mike Wadleigh, the cameraman, directed *Woodstock* (1970), and before that was cameraman for Reichman's *Mingus* and Weiss's *No Vietnamese Ever Called Me Nigger.*

Credits: David Holzman's Diary (1967)
Director: Jim McBride. *Writer:* L.M. Kit Carson. *Photography:* Mike Wadleigh. *Cast:* Kit Carson, Eileen Dietz, Louise Levine, Lorenzo Mans, Fern McBride, Michael Levine, Bob Lesser, Jack Baran, and The Thunderbird Lady. 68 minutes, black and white. Distributed by Films, Inc., 35-01 Queens Boulevard, Long Island City, N.Y. 11101.

Warrendale

Grief, rage, pain, and love—these are the emotions that the residents of Warrendale, a Canadian treatment center for emotionally disturbed adolescents, can only express in radical action. They hit out at each other and their therapists, shout obscenities, suck baby bottles, or sit silently without even opening their eyes.

The inhabitants of Warrendale are too sick to be able to live at home or with foster parents, "if they have them" as the film title explains. Yet as they rage and cry and fight, their aberrant behavior is not as remarkable as the intelligence in their eyes. *Warrendale,* the film, is a compassionate reminder of how advanced Western cultures teach us to repress painful feelings and to exile those whose emotions are too strong to control. The film was made straight-on; there is no sense of contrivance or distance from the subject matter. Director Allan King set up cameras and lights in the residence, and shot for several weeks without film in the camera to help patients and staff overcome their self-consciousness.

A spate of encounter group and psychotherapy films have been made since *Warrendale*, but few have the impact of this one. It reaches into all of us—especially during the climactic scene, a meeting between staff and patients to discuss the death of a much-loved woman who was staff cook. Earlier we had seen the woman and a girl patient "playing dead," and her sudden death is a painful and frightening loss which many of the children express by moaning, rolling on the floor and striking out at anyone within reach. The psychiatric technique that the staff uses to help them is the "holding session," gripping the patient firmly so that she can't hurt herself or others, while encouraging her to talk about and yell out her anger.

The film was initially made for Canadian television. It was not used for broadcast (presumably because of the language), which is a pity because it should be seen right along with "Laugh-in" and "The Wide World of Sports." The effects of repressing and distancing emotion are shown in the children of Warrendale as surely as they are acted out on the children of Vietnam, but the Warrendale patients are

middle-class, and there is money and time to care for them.

About the director:
Allan King was born in Vancouver, British Columbia, in 1930. He took an Honors Philosophy degree at the University of British Columbia, got into television in Vancouver as a production assistant, and was soon making television films there. He has also worked as an independent film-maker in Spain and London, returning to Canada in 1967 to make *Warrendale*. His latest film, also a feature-length documentary, is *The Married Couple* (1970).

Credits: Warrendale (1967)
Directed and produced by Allan King Associates for Canadian Broadcasting Company. *Executive CBC producer:* Patrick Watson. *Photography:* William Brayne. *Sound:* Russell Heise. *Editor:* Peter Moseley. 105 minutes, black and white. Rental: $100. Sale: $600. Distributed by Grove Press Films.

Note: Grove Press also distributes five films made from *Warrendale* out-takes, called the "Children in Conflict" series; which deal in more detail with individual patients or institutional situations.

Boy

In the climactic scene of Oshima's film, the young boy protagonist faces a tall pyramid of snow, and tells his little brother that he wants to be like this "snowman from outer space, invulnerable and fearless, with no mother and no father," but he can't because "he's just an ordinary boy." With that, he attacks the snow figure and reduces it to rubble.

The story of the film is based on an actual incident. A ten-year old child is used by his parents (father and stepmother) to fall in front of passing automobiles in order to collect damages from the drivers. The boy accepts the task imposed by his idle parents (after all, his father says, "work is work"), and is soon mechanically throwing himself in front of car after car. He runs away to another town, a trip which only reinforces his loneliness, and later, during a family quarrel he witnesses a car accident in the snow which he fears was somehow his fault. The family is ultimately found out by the police; and as the film ends the boy sits remembering the face of the dead child in the snow.

The film is really a chamber work with the four members of the family as players; and this atmosphere is underscored by the eloquently spare cello score of Hikaru Hayashi. Since the father, stepmother, boy, and little brother are virtually the only characters we ever see, we begin to experience the isolation from school, grandparents, playmates, and adult friends that the boy is facing. Oshima makes it quite clear that this atomized family—father wounded in war, mother orphaned and raised by four different foster families—can only exist as victims in a technological society.

Oshima uses telling images to convey this idea. Before the boy's first "job," he gets his stepmother to buy him a robot's hat from a store window, and wears it as he goes to work. The shot of a bus filled with uniformed schoolgirls bobbing up and down like mechanical toys, the national flag held by the little brother, and the restaurant where costumed entertainers sing patriotic songs all present a picture of a system dedicated to ritual indifference; and the child isolated there is truly lost in dead space, with no supermen from Andromeda to console him.

Boy

About the director:
Nagisa Oshima was born in Kyoto in 1932, and studied law at Kyoto University. After graduation he joined the Shochiku Film Company in 1954, and worked as an assistant before directing his first film, *A Town of Love and Hope,* in 1959. His other films include: *Naked Youth* (1960), *The Revolted* (1962), *The Pleasures of the Flesh* (1965), *The Diary of Yunbogi* (1965), *Violence at Noon* (1966), *Band of Ninja* (1967), *Sing a Song of Sex* (1967), *Double Suicide* (1967), *Death by Hanging* (1968), *Three Resurrected Drunkards* (1968), *Diary of a Shinjuku Burglar* (1967), *Boy* (1969), *The Ceremony* (1971), and many television films.

Death by Hanging and *Diary of a Shinjuku Burglar* are also distributed by Grove Press Films.

Credits: Boy (1969)
Director: Nagisa Oshima. *Producers:* Masayuki Nakajima, Takuji Yamaguchi for Sozasha-A.T.G., Tokyo. *Writer:* Tsutomu Tamura. *Photography:* Yasuhiro Yoshioka, Seizo Sengen. *Music:* Hikaru Hayashi. *Sets:* Jusho Toda. *Sound:* Hideo Nishizaki. *Editor:* Sueko Shiraishi. *Cast:* Fumio Watanabe, Tetsuo Abe, Akiko Koyama, Tsuyoshi Kinoshita. 97 minutes, Eastmancolor, Cinemascope (*Note:* to project this film an anamorphic lens is needed). Japanese dialogue, English subtitles. Rental $125. Sale $950. Distributed by Grove Press Films.

Black God, White Devil

"The ideal," writes Marx in *Das Kapital*, "is nothing else than the material world reflected by the human mind and translated into forms of thought." Rocha's film, *Black God, White Devil,* made in 1964, shows us a material world that is so poor that men can only find hope in cult heroes or outlaws—gods or demons who claim supernatural powers.

Rocha has said that "the true revolutionaries in South America are individual suffering personalities who are not involved in theoretical problems." *Black God, White Devil* shows us the story of two of these suffering people: Manuel, a poor farmer, and his wife. When Manuel murders a wealthy landowner in a quarrel over a cow—a lightning slash with the knife and the man is dead—he runs away and joins a black religious cult led by Sebastao, with banners blazing and Villa-Lobos music surging from the sound track. Manuel stays with Sebastao until the life of his child is demanded as a gesture of total commitment.

The baby is stabbed—in a horribly slow ritual act of sacrifice—and Manuel's furious wife then kills the Black God. The hired killer, Antonio Das Mortes, appears with gun firing to massacre Sebastao's followers, and Manuel escapes to join the bandits led by Corisco, the *cangaceiro* leader, in cocked hat and medals, who calls himself Satan.

In a final duel in the *sertao,* the dry dusty Northeastern desert which has served as epic ground for other cinema-nova films, Antonio Das Mortes, in the service of the rich landowners, kills Corisco. A long tracking shot shows Manuel and his wife running along the dry *sertao*, while a song on the soundtrack proclaims that "neither God nor the devil belong on this land" (the literal translation of the film's Portuguese title). Antonio, the agent of revolutionary change, has eliminated both god cult and devil. As the film ends, the arid *sertao* erupts into the surging waters of the open sea.

The film, like its sequel, *Antonio Das Mortes,* derives its energy from popular music and folk rituals; and from the ebullient vitality of its cutting rhythms, which alternate between raging violence and timeless calm. The questions that the film raises give us insight not only into Third World cultures but our own;

where poverty leads directly to the values of Billy Graham or Charles Manson.

For brief biographical notes on director Glauber Rocha, and a list of his other films, see the description of *Antonio Das Mortes* in the "Politics of Revolution" film course guide, also published by Grove Press.

Credits: Black God, White Devil (1964)
Directed and written by Glauber Rocha. *Producer:* Luiz Augusto Mendes, Copacabana Films (Rio). *Photographer:* Valdemar Lima. *Music:* Villa-Lobos, Bach, folk-songs adapted and arranged by Sergio Ricardo. *Cast:* Geraldo del Rey, Iona Magalhaes, Othon Bastos, Lidio Silva, Mauricio do Valle, Sonia das Humildes. 110 minutes, black and white. Portuguese language with English subtitles. Winner of the Critics Prize at the Acapulco Film Festival, 1966.

Distributed by Hurlock Cine World, Inc., 13 Arcadia Road, Old Greenwich, Conn. 06870. *Antonio Das Mortes* is distributed by Grove Press Films.

Weekend

Weekend

The world has turned into a giant traffic jam, gun-battles rage over demolished cars, and bands of roving hipster freaks cannibalize unlucky motorists. This is Godard's proleptic vision of bourgeois society, which alternates its horrors with passages of incongruous beauty, like the concert in the farmyard, the panning shots over the flowery meadows of Sein-et-Oise, and the haunting cello score by Antoine Duhamel.

Godard's film follows a middle-class Paris couple on a trip to the country. Locked together in hatred, each is planning to desert and kill the other. They unite briefly to murder the wife's mother, then their car is destroyed, they are separated, and the wife is adopted by a cannibal hippie band and ends up eating her husband for dinner.

"To discover the various uses of things is the work of history," writes Marx in *Das Kapital*. *Weekend* refers to itself as "a film found on the scrapheap," or at another point, "a film gone astray in the cosmos." It is a work which pushes the relics of technology—the automobile, the advertisement, the gun—into a post-civilized future time, where their uselessness is revealed. "And if the thing is useless," writes Marx, "so is the labor contained in it."

Godard slaps words, printed and spoken, into the film the way Dada artists used bits of torn rubbish—"James Bond," "Marie-Claire," "Hermes," "Facel-Vega"—brand names from the giant scrapheap. And as words become things photography ("Faux/togr/aphi" as Godard spells it in *Weekend*) becomes more and more illusionary. He suggests a collage form in the way he directs his camera—alternating absolutely static long takes, as in the monologue about the orgy in the beginning and the final speeches to the camera at the end; with elegant tracks and pans—like the ten-minute tracking shot of the traffic jam, and the 360 degree pan and 180 degree reverse pan around the barnyard during the Mozart concert.

As a technique, these variations in camera movement create a form that alternates between open and closed space, that leads us through a landscape which presents things and people in endless interchangeable relationships. In *Weekend*, Godard's collage of words and things still makes for narrative; we have not yet

come to the purely intellectual image-sound dialectic which he perfects in *See You at Mao* and *Pravda.* For this reason, *Weekend* has the persuasiveness of a complete work of art: intellectual content combined with sensuality and energy.

For brief biographical notes on Godard, and a list of his films, see the "Politics of Revolution" film course outline, also published by Grove Press.

Credits: Weekend (1968)
Directed and written by Jean-Luc Godard. Produced by Comacio, Copernic, Lira Films (Paris), Ascot Cineraid (Rome). *Production managers:* Ralph Baum, Philippe Senne. *Editor:* Agnes Guillemot. *Music:* Antoine Duhamel. *Photographer:* Raoul Coutard. *Cast:* Mireille Darc, Jean Yanne, Jean-Pierre Kalfon, Valerie Lagrange, Jean-Pierre Léaud, Yves Beneyton, Paul Gegauff, Daniel Pommereulle, Yves Alfonso, Blandine Jeanson, Ernest Menzer, Georges Staquet, Juliette Berto, Anne Wiazemsky, Virginie Vignon, Monsieur Jojot, Isabelle Pons. 95 minutes, Eastmancolor. French dialogue with English subtitles. Rental: $125. Sale: $1,000. Distributed by Grove Press Films.

Jean-Luc Godard

Innocence Unprotected

Back in 1942, there was a Serbian strongman named Dragoljub Aleksic, who jumped across buildings like Tarzan, sang like Nelson Eddy, and rescued ladies in distress. We know this because he was also the director, producer, and star of the first Serbian talkie, *Innocence Unprotected,* which Dusan Makavejev, the contemporary Yugoslav director, has resurrected and re-edited to make "a new version of a good old film."

The first film was produced during the Nazi occupation of Belgrade, and it was a hit, causing the Germans to ban it because they thought it would arouse nationalist feelings; and later, sadly enough, causing Aleksic to be accused of being a collaborator (they thought he couldn't have made it without help from the enemy). The plot concerns a young woman whose "repulsive stepmother" wishes to marry her off to the "rich and ugly Mr. Petrovic," while she secretly worships Aleksic, who jumps through a window just in time to save her from Mr. Petrovic's evil intentions.

The story merely serves as frame for the real action—set pieces which show us the amazing strength, agility, and omniscience of the strongman—and these are cut into the film with avant-garde precision, such as the sequence where the camera moves high through the inside of a house. With the sound of an airplane motor on the soundtrack, it wobbles above the cellar stairs, goes down into the basement, and finally out a window again to show us Aleksic hanging from the wheels of a flying plane.

Makavejev's contributions include cutting in newsreels and documentary footage which puts the film into the political context of the time—animated maps showing the Germans advancing into Russia and shots of Nazi troops in Belgrade. He also brings together the old movie cast and crew, even getting Aleksic, now a wiry old man, to do some of his old stunts with girls and explosives. Parts of the film have also been prettily hand-decorated by Makavejev, reddening lips and wine and making the costume patterns in a folk dance jump around even more.

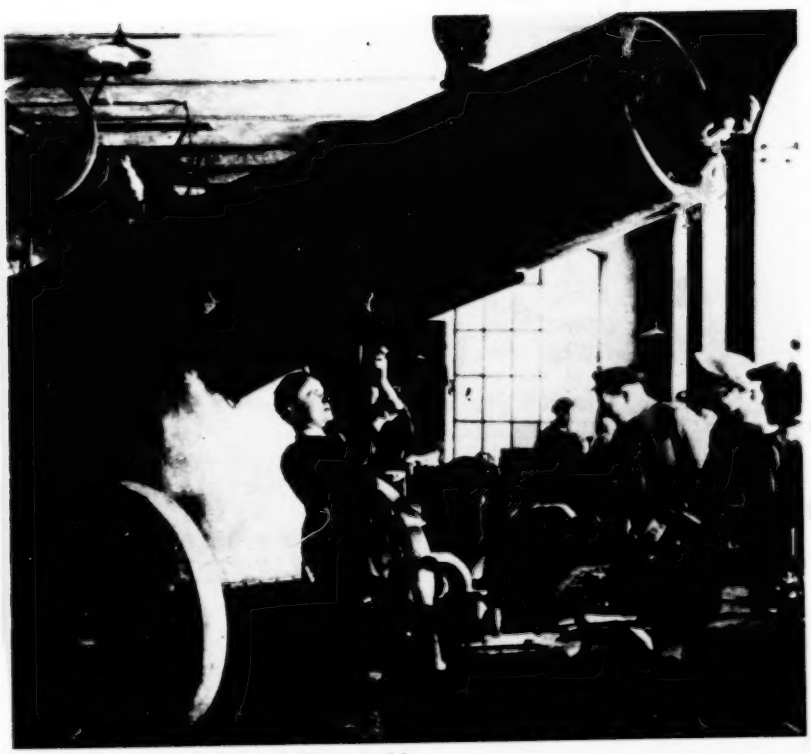
The film is a fascinating example of the radical reorientation of "found" material into a work of personal and political expression. Makavejev, born in 1932, would have been ten years old when *Innocence*

Unprotected was first released. He has often spoken in interviews about how popular artifacts—comics, advertisements, movies—have shaped his style, and he uses them ironically (especially in *WR: The Mystery of the Organism* and *Switchboard Operator*) to create a collage of the real and the fantastic in such a way that actuality seem bizarre, and fantasy becomes sane and solid.

The logic of *Innocence Unprotected* is that we are ready to accept a kindly and innocent superman when nightmare armies and funeral processions invade our lives. Makavejev, like Rocha, admits the irrational into his work; not to justify it, but simply to remind us that it is there.

About the director:
Dusan Makavejev, a native of Belgrade, graduated with a degree in Philosophy and Psychology from the University there, and also wrote film criticism. He studied directing at the Academy for Theatre, Radio, Film and Television, and began making documentaries as a professional director for Zagreb films in 1965. His short films include: *Anthony's Broken Mirror* (1957). *Don't Believe the Monuments* (1958), *Damned Holiday* (1958), *Smile '61* (1962), *Parade* (1962). His feature films are: *Man Is Not a Bird* (1966), *Switchboard Operator* (1967), *Innocence Unprotected* (1968), *WR: The Mysteries of the Organism* (1971). *Man Is Not a Bird* is also distributed by Grove Press Films.

Credits: Innocence Unprotected (1968)
Produced by Alvala Films, Belgrade. Directed, written, and decorated by Dusan Makavejev, from an original film directed by Dragoljub Aleksic. *Photography:* Branko Perak, Stevan Miskovic. *Music:* Vojislav Dostic, song by Dostic and Aleksander Popovic. *Cast:* Dragoljub Aleksic, Ana Miloslavljevic, Vera Jovanovic, Bratoljub Gligorijviec, Ivan Zivkovic, Pera Miloslavljevic. 78 minutes, Eastmancolor, Serbo-Croatian with English subtitles. Rental $100. Sale: $950. Distributed by Grove Press Films.



Innocence Unprotected

Suggested Reading

Callenbach, Ernest, et al. "Fight power with spontaneity and humor; an interview with Dusan Makavejev," in *Film Quarterly,* Vol. XXV, No. 2, Winter 1971-72.

Callenbach, Ernest. "Warrendale, Home for Life, and Phyllis and Terry," in *Film Quarterly,* Vol. XXI, No. 2, Winter 1967-68.

Cameron, Ian, ed. *The Films of Jean-Luc Godard.* New York: Frederick A. Praeger, Inc., 1970.

Cameron, Ian. "Oshima," in *Second Wave*, edited by Ian Cameron. New York: Frederick A Praeger, Inc., 1970.

Carson, L.M. Kit. *David Holzman's Diary.* New York: Farrar, Straus and Giroux, 1970.

Ciment, Michel. "Rocha," in *Second Wave,* edited by Ian Cameron, New York: Frederick A. Praeger, Inc., 1970.

Collet, Jean. *Jean-Luc Godard: An Investigation into his Films and Philosophy.* New York: Crown Publishers, Inc., 1970.

Cowie, Peter. *Sweden Two.* New York: A.S. Barnes & Co., 1970.

Crowdus, Gary, and Starr, William. "Cinema Novo vs. cultural colonialism; an interview with Glauber Rocha," in *Cineaste,* Vol. IV, No. 1, Summer 1970.

Dawson, Jan. "Weekend," in *Sight and Sound,* Vol. 37, No. 3, Summer 1968.

Frankovich, Allan. "Black God, White Devil," in *Film Quarterly*, Vol. XXIII, No. 2, Winter 1969-70.

Gelmis, Joseph. *The Film Director as Superstar.* Garden City, N.Y.: Doubleday & Company, Inc., 1970.

Hollister, Sidney. "David Holzman's Diary," in *Film Quarterly,* Vol. XXIII, No. 4, Summer 1970.

Hibben, Nina. *Eastern Europe; an Illustrated Guide.* New York: A.S. Barnes & Co. Screen Series, 1969.

Hitchens, Gordon. "The way to make a future; Glauber Rocha," in *Film Quarterly,* Vol. XXIV, No. 1, Fall 1970.

Holloway, Ron. "We are playing with reality; a conversation with Vilgot Sjoman and Lena Nyman," in *The Film Journal,* Vol. 1, No. 1, Spring 1971.

Kernan, Margot S. "Love Affair; or the Case of the Missing Switchboard Operator," in *Film Quarterly,*

Vol. XXI, No. 3, Spring 1968.
Robinson, David. *"Joie de vivre* at the barricades; the films of Dusan Makavejev," in *Sight and Sound,* Vol. 40, No. 4, Autumn 1971.
Rosenthal, Alan. "Fiction documentary; A Married Couple," in *Film Quarterly,* Vol. XXIII, No. 4, Summer 1970.
Rosset, Barney, ed. *Film Festival: Grove Press International Film Festival Book.* New York: Grove Press, Inc., n.d.
Roud, Richard. *Godard.* Bloomington: Indiana University Press, 1967.
Sjoman, Vilgot. *I Am Curious (Yellow).* New York: Grove Press, Inc., 1968.
Smith, Clyde B. "I Am Curious (Yellow) and (Blue)," in *Film Quarterly,* Vol. XXII, No. 4, Summer 1969.
Weinberg, George, Dr. *Society and the Healthy Homosexual.* New York: St. Martin's Press, 1972.
Wollen, Peter. *Signs and Meaning in the Cinema.* Bloomington: Indiana University Press, 1969.
Wood, Robin. "Makevejev," in *Second Wave,* edited by Ian Cameron. New York: Frederick A. Praeger, Inc., 1970.
Zalman, Jan. "Question marks on the new Czechoslovak cinema," in *Film Quarterly,* Vol. XXI, No. 2, Winter 1967-68.

Other Film Study Guides Published by Grove Press

FILM COURSE STUDY GUIDES

RACISM

A carefully selected group of short and feature films that provide a realistic view of the substance and problems of racism. The course is designed to use these films as a meaningful bridge between the black and the white experience.

THE POLITICS OF REVOLUTION

This course employs three points of departure to examine a group of films all of which have a decidedly political identity. The first is to examine how Third World and socialist cultures show us their conflicts, the second is to see how Marxist thought is conveyed in cinematic forms and the third is to look at the reports of sympathetic Western filmmakers.

Examination copies available on request:

GROVE PRESS FILM DIVISION
53 East 11 Street, New York, N.Y. 10003
Telephone: (212) 677-2400

TEACHING STUDY GUIDES

WAITING FOR GODOT
Samuel Beckett's complete play starring Zero Mostel and Burgess Meredith.
"One of the masterpieces of the century."—Clive Barnes, New York Times. 102 minutes.

PINTER PEOPLE
"Playwright Harold Pinter's work has never been so accessible or engagingly presented."—Variety. 58 minutes, color.

MANDABI
"Momentously beautiful . . . a comic, moving and universal story of modern Africa."—Newsweek. 90 minutes, color.

FINNEGAN'S WAKE
A striking cinematic accomplishment . . . as challenging and witty as Joyce's prose."—Time. 97 minutes.

DARKNESS, DARKNESS
"The very best of the available films on heroin abuse."—Center for Mental Health. 37 minutes, color.

THE INDEPENDENT FILM
"For classroom use the greatest importance of the independent film is this: they excite their audience... Grove Press distributes this country's largest and most diverse library of indepdent cinema."—Sheldon Renan, Director Pacific Film Archives.

Printed in U.S.A.

The Author

This film course outline was prepared by Margot Kernan, Associate Professor of Urban Media at the Antioch College, Washington-Baltimore campus. Mrs. Kernan has served as film consultant to the Secretary of Health, Education and Welfare; the U.S. Office of Education, the American Film Institute, the U.S. Civil Service Commission, the Federal Executives Institute; and has written for *Film Quarterly, The Washington Post, International Film Guide,* and other publications.

GROVE PRESS FILM DIVISION
53 East 11 Street, New York, N.Y. 10003
Telephone: (212) 677-2400